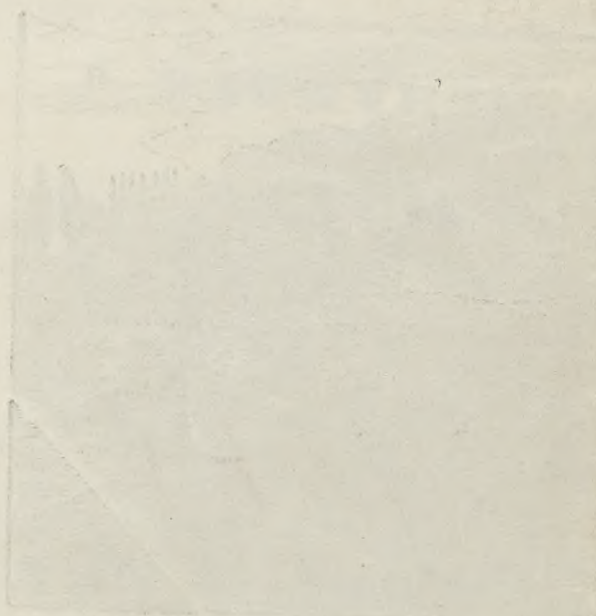


37. San Francisco.  
 38. Town of San Francisco.  
 39. Mounting of (Litho).  
 40. San Francisco.  
 41. San Francisco.  
 42. San Francisco.

San Francisco.



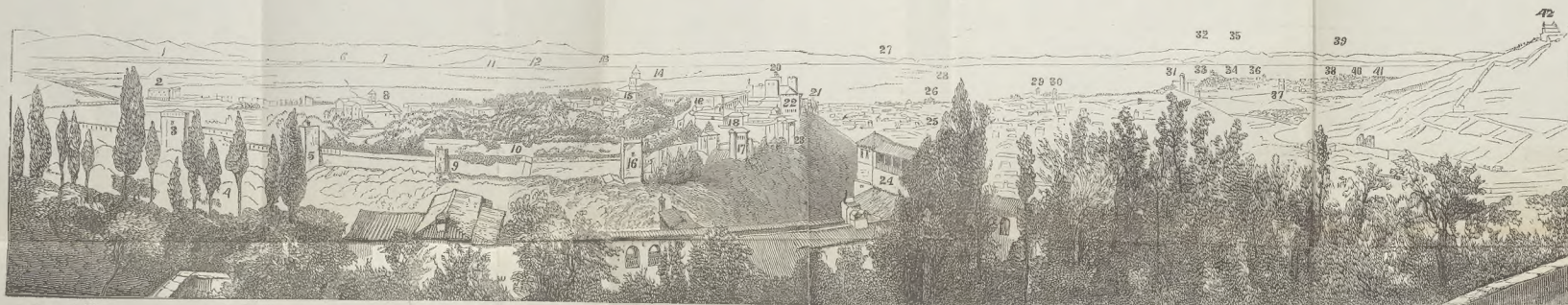
43. Town of San Francisco.  
 44. Gardens of the (Litho).



Royal Panorama,  
A DESCRIPTION OF A VIEW



Leicester Square.  
OF GRANADA AND THE ALHAMBRA.



- |                             |                           |                             |                          |  |                         |                                 |                           |
|-----------------------------|---------------------------|-----------------------------|--------------------------|--|-------------------------|---------------------------------|---------------------------|
| 1. Town of Ojijares.        | 7. Alendin.               | 13. Gaba la Grande.         | 19. Palace of Charles V. | 24. Generalife.  | 28. Santa Fé.           | 33. San Cristobal.              | 38. San Gregorio.         |
| 2. Convent de los Martires. | 8. Franciscan Convent.    | 14. The Vega.               | 20. Torre de la Vela.    | 25. Cypress Trees in the Gardens<br>of the Generalife. | 29. San Miguel bajo.    | 34. Soto de Roma.               | 39. Pass of Jaen.         |
| 3. Torre de los Infantes.   | 9. Torre de las Cautivas. | 15. Church of Santa Maria.  | 21. Cathedral.           | 26. Convent of San Jeronimo.                           | 30. San Isabel la Real. | 35. Mocin Pass.                 | 40. Monastery of Cartuja. |
| 4. Cypress Walk.            | 10. Alhambra.             | 16. Torre del Pico.         | 22. Torre Comares.       | 27. Pass of Loja.                                      | 31. San Nicholas.       | 36. Hermitage of San Sebastian. | 41. San Luis.             |
| 5. Torre del Candil.        | 11. Cerro de la Mala.     | 17. Torre del Observatorio. | 23. Tocador de la Reyna. |  | 32. Sierra Panapanda.   | 37. San Salvador.               | 42. San Miguel alto.      |
| 6. Ultimo Suspiro del Moro. | 12. Sierra Tejada.        | 18. Palace of the Alhambra. |                          |  |                         |                                 |                           |



- |                   |                     |                                    |                       |                                |
|-------------------|---------------------|------------------------------------|-----------------------|--------------------------------|
| 43. Sierra Gorda. | 45. River Darro.    | 47. Ancient Moorish Fortification. | 49. Cemetery.         | 51. Town of Zulia.             |
| 44. Albaycin.     | 46. Silla del Moro. | 48. Sierra Nevada.                 | 50. Threshing Ground. | 52. Gardens of the Generalife. |



DESCRIPTION  
OF  
A VIEW  
OF  
THE CITY OF  
GRANADA;  
WITH THE  
CELEBRATED FORTRESS AND PALACE  
OF  
THE ALHAMBRA,  
AND THE SURROUNDING BEAUTIFUL  
VEGA, OR PLAIN;  
NOW EXHIBITING  
AT  
THE PANORAMA, LEICESTER SQUARE.

—◆—  
PAINTED BY THE PROPRIETOR,  
M<sup>R</sup>. ROBERT BURFORD,

ASSISTED BY H. C. SELOUS,

FROM DRAWINGS TAKEN BY

J. UWINS, Esq.

KINDLY ASSISTED BY

LADY LOUISA TENISON.

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1853.

THE GUY OF

RAYNDA

THE ALHAMBRA

WARRIOR OR PLAIN

THE ALHAMBRA

WARRIOR OR PLAIN

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## GRANADA.

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GRANADA, the capital of the ancient kingdom of the same name in Andalusia, is a splendid and most interesting city. It occupies the north-eastern extremity of one of the richest, most luxuriant and most extensive plains in Europe, being built at the confluence of two rivers, the Xenil and the Darro, on the lower spurs of the snowy range of the Sierra Nevada, where they mingle with the plain. It covers a great extent of ground, and, together with the celebrated fortress-palace of the Alhambra, which stands conspicuously on a rock rising directly from, and to a considerable height above, the city, forms a superb and most varied scene. To use the words of an Arabian poet, "Granada has not its like in the world, neither Cairo, Bagdad nor Damascus can compete with it; we can only give an idea of its great value by comparing it to a beautiful bride, whose dower those countries should form part of."

The present Panorama, taken from the Generalife, an ancient summer palace of the Moorish sovereigns, situated on a rock at the back of, and much more elevated than, the Alhambra, embraces not only the whole of that well known and justly admired fortress, together with the vast city at its feet, but also the entire of the magnificent Vega or plain, and its surrounding ranges of picturesque mountains; thus presenting on the one side a prospect of all that is wild and romantic, on the other, of all that is rich and lovely.

Immediately beneath the spectator, stands the long line of the palace of the Generalife, in the midst of its most beautiful gardens. Beyond is the finely wooded ravine that separates them from the Alhambra, the whole of which is distinctly visible, and the long belt of battlements forming the outward boundary of the fortress, may be readily traced following the sinuosities of the rock; several of the square towers still remaining perfect, the major part however in ruins, having been destroyed by the French before they left, are lost in the luxuriant growth of the fig trees, vines and aloes. Within the enclosure, the palace of the Moorish sovereigns, the most perfect and beautiful specimen of Arabian architecture extant in Europe, the several red towers, especially the huge mass of Comares, each remarkable in history or romance, the vast unfinished palace of Charles V., the parish church of Santa Maria, and the Franciscan convent, are all prominently conspicuous. At the foot of the hill of the Alhambra, and



on the sides of the two adjoining hills, is seen the city, the squares, principal streets, and public buildings, each of which may be as easily traced as on a map; the cathedral, the ancient convents and churches, and numerous miradors, rising conspicuously above the vast masses of brown roofs, form striking features, and contrast pleasantly with the numberless little gardens and orangeries in the open courts below, and the flower decked terraces on many of the roofs above. Towards the right is seen the Bass of the mills, and the valley of the Darro, through which the river so named winds its way, under embowered terraces, fruit groves and flower gardens, the favorite retreats of the Moors, in the small pavilions of which, then so numerous, they enjoyed at once seclusion, the finely tempered breeze, and the flowers and fruit to which they were so partial.

Beyond the city is seen the rich and fertile Vega, in all its vast extent and great beauty, until lost in the hazy distance, its broad surface covered with plantations of luxuriant growth, yellow corn fields, and lovely gardens; the whole wonderfully rich to the eye, the darker tints of the orange groves, and the sombre cool hues of the olive plantations, strikingly contrasting with the vivid coloring of the ripening crops, and the bright light green of the mulberry, apricot, almond and other fruit trees. A few palm trees here and there raise their graceful heads, and mingle well with the foliage they rise above. The river Xenil, joined by the Darro a little beyond the city, traverses the plain, its course clearly marked by the long line of trees that adorn its banks, and numerous other little streams, shining in the sun like threads of silver, intersect the Vega in every direction. Reposing in the undulating bosom of this delightful Eden, are upwards of thirty villages, besides numberless villas and farms, many of which are totally concealed from sight by the wonderful luxuriance of surrounding nature, the others "shine like islands of oriental pearls, in an emerald sea."

This lovely spot is entirely surrounded by mountains of various heights, forms and features, many of whose gigantic peaks and towering summits are usually more or less covered with diadems of snow. Towards the north-west, on the side of Andalusia, are the low and rugged hills of the Sierra de Elvira, Monte Frio marking the situation; at its base is the Soto de Roma, the estate of the Duke of Wellington; behind is the celebrated pass of Pinos Puente, by which the Vega is entered from Cordova, and beyond, mixing with the horizon, are the mountains of Alcalá, the frontier wall in the later wars between the territories of the Christian and the Moslem. From the south, towards the west, are the snowy range of the Alpuxarras, on the side of the Mediterranean, the distant Sierra Alhama, the well known gorge of Loja, and the round mountain of the Parapanda, the barometer of Granada, for when its head is enveloped in mist, so surely does rain fall; beyond are the mountains of Illora, Moclin, and the distant chains of Jaen. Behind the spectator is a



vast hill, on which are some remains, called the "Silla del Moro," from which the Moorish sovereigns viewed with satisfaction their beautiful possessions, and subsequently contemplated, with dismay, the approach of the enemy that was to deprive them of them. Beyond, and at the sides, the vast and picturesque range of the Sierra Nevada closes a scene a painter only can depict, an enthusiastic poet alone can hope with justice to describe.

The view of this fine city and plain exercises a powerful witchery over the mind; there is a romance about their historical and poetical recollections that is dear to the imagination. How many legends, true and fabulous, how many songs and romances, both Spanish and Arabian, of love and of war, half reality and half fiction (and who has not read most of them), are associated with them. The present is forgotten in the past, and a thousand striking recollections are awakened; former splendour, luxury and glory, throng upon the mind, the magnificence of the palaces, the sumptuousness of the mosques, and the elegance of the fountains; the intelligence, chivalry and bravery of the Moors, and the matchless beauty of the Moorish women, all suggest themselves to the busy fancy, and we cease to wonder, viewing the palace, the city and the plain, even in their present degraded state, that the Moors still remember their beautiful country in their prayers, and devoutly hope, at some future day, to be again masters of the possessions of their forefathers.

The origin of Granada, or rather the city which occupied its site in ancient times, is hidden in obscurity: tradition affirms that it was founded three thousand years before the Christian era. It is possible that in the time of the Romans it was a place of some importance, but both the name of its founder, and the time of its foundation, must be matters of mere conjecture. The Moors arrived in Spain and defeated the Goths, A.D. 711, and were possessed of the province of Granada in 715. The *Karnattah-al-yahood*, a fortress of Phœnician origin, the Granada of the Jews, having been given by the Moors to that people, by one of Tarik's generals, occupied at the time of the conquest a portion of the site of the Alhambra, some parts of which, called the vermillion towers, are evidently of great age. The present city is said to have been built, or much enlarged, by the inhabitants of a town of the same name in La Mancha, taken by San Fernando in 1224. On the capture of Seville, it became the Moorish capital; and the advance of the Christians drove to it refugees from all parts, as well as the remnants of all the armies that had contested, step by step, the advance of the conquerors.

In 1236 Ibnu-l-Ahmar "the red man" struck the first blow for independence, and became the sovereign of the remaining possessions of the Moors in Spain. From this period, the kingdom lasted 256 years, under twenty sovereigns, of whom, it is remarkable, five only ended their reigns peaceably. Four were murdered during rebellions; two were killed by



poisoned garments, sent to them by their enemies; one was treacherously put to death by Pedro, King of Castile; seven were deposed by ambitious relatives and subjects, and the last was sent into Africa and died in exile.

Potent and durable as was the dominion of the Moors in Spain for a time, yet they have passed away like a tale that is told; and their career is one of the most anomalous, yet splendid episodes of history. They were a people without a legitimate country or name, but their conquests, from the rock of Gibraltar to the cliffs of the Pyrenees, were both rapid and brilliant. They were a brave, intelligent, and graceful people; they cultivated the arts and sciences, and introduced commerce and agriculture. The greatest refinements of the age marked their reign, the light of knowledge was diffused, and the monuments they have left behind them still bear testimony to their wealth, taste and luxury. The reputation of the citizens of Granada for trustworthiness, says a Spanish writer, "was such, that their bare word was more to be relied on, than a written contract is now amongst us," and adds, quoting the words of a Catholic bishop, "that Moorish works and Spanish faith were all that was necessary to make a good Christian." Yet, never was the annihilation of a nation more complete. Where are they? As a people they are extinct, they have ceased to be a nation: a few elegant mementos alone remain to tell of the power and greatness of a people who conquered, ruled, and passed away.

Eight hundred years elapsed since the Arabian invaders first vanquished Roderick, the last of the gothic kings of Spain; but from that period, city after city had been recovered, until Granada alone remained, and with the loss of that capital their dominion ended. Long before its final overthrow, civil discords, deadly family feuds, and the rapid advances of the Christians, had miserably reduced, not only the extent of the kingdom, but also the resources of the people; yet the latter period of the history of Granada presents the most soul-stirring scenes, and is replete with instances of noble daring and heroic self devotion, which are fully detailed in Mr. Prescott's able and most interesting work, "The Lives of Ferdinand and Isabella," and Washington Irving's well known and excellent "History of the Conquest of Granada." The antiquities and actual localities have been exhausted by Mr. Ford, whose "Hand-book for Spain" is the text book of travellers, and from which most authors borrow.

Queen Isabella and her husband Ferdinand, after a war of eleven years, in which the Moors were almost constantly defeated, descended into the Vega, with an army of Castilians and Arragonese, consisting of 30,000 horse and 50,000 foot, and invested the royal city, the last refuge of the Moors. Granada had at this time become a prey to the most violent discord; Boabdil was in arms against his father, and one brother waged war against another; it could not therefore long make a stand against so



powerful an enemy. After a siege of nine months, the city surrendered on the 2nd of January, 1492, under conditions rather favorable to the Moors, conditions, however, that were not long kept; and they were finally driven from the stately palaces of their forefathers, to wander in exile over the lands, still teeming with the fruits of their industry, wasting away under persecution, until at last they became almost extinct. Boabdil remained for some time in the mountains of the Alpuxarras, where a small province had been allotted him, and finally retired to Arabia.

Granada, the ancient and much-loved city of the Moors, in point of situation, occupies one of the finest sites possible; it is built on the base and sides of the hill on which the Alhambra stands, round which it forms a semicircle, and rises considerably on the sides of the two adjoining hills. The river Darro passes through the centre, dividing it into two nearly equal parts, and immediately on leaving the city forms its junction with the Xenil. The city still preserves much of its ancient character. It is divided into four quarters: Granada proper, stretching directly from the base of the hill, being the most wealthy and fashionable part; The Alhambra, on the Sierra del Sol; the Albaycin, the upper portion of a hill separated from the Sierra del Sol by the valley of the Darro, a suburb inhabited by the poorer classes; and, lastly, the quarter named Antequerula, round the foot of the Albaycin, chiefly peopled by artisans. The general surface presents many inequalities, and several gentle elevations being crowned with monastic buildings and their gardens, have a good effect. Before the dissolution of religious houses in Spain, there were no less than thirty-six of these establishments in the city, at which it is said at least 5000 poor were daily fed. At present only ten remain, and these may be better termed seminaries for education, than nunneries; the remainder have fallen to ruin, or have been otherways appropriated. The buildings themselves do not present any very remarkable architectural features, but the chapels are mostly externally in good taste, and internally very magnificent. Several have been made parish churches, of which there are altogether twenty-two. The city does not, however, from a distance impress the beholder with much idea of its grandeur, for there are but very few domes, towers or campaniles, although what there are, are in excellent keeping. It is rather owing to the many fine trees mingling with the buildings, that the general effect is so picturesque and pleasing.

In the time of the Moors, the city was encompassed by a strong wall, three leagues in circumference, flanked by 1030 towers, and having twelve large portals; these are nearly all destroyed. There are two large squares, the Plaza de la Constitucion, formerly the celebrated Bivarrambla, and the Plaza Nueva. There is also a large square by the gate of Elvira, called the Triunfo. The Alamedas, or promenades, are delightful, and are much frequented, and there are many fine and romantic walks on the neighbouring hills. The streets are generally long, narrow,



winding, and badly paved, especially so in the Albaycin and the oldest parts of the city. The Carrera or avenue, on the banks of the Darro, however, presents some good streets, and some large modern, well-built houses; the balconies, gay verandahs and colored awnings have a pleasing appearance. In the older parts, many of the houses are very large, and retain their Moorish character, having ponderous balconies and latticed windows; some have parti-colored fronts, others are painted of a bright yellow, but the majority are white, dimmed by age into a warm tint. In some of the narrow streets, the roofs project so much as to nearly touch each other, and in some places vines extend across from roof to roof; many have open miradors on their tops, others, little terraces with flowers, but sloping roofs of dark red tiles prevail. The interiors of the better class of houses are spacious and well fitted; prettily paved patios or courts, or small flower gardens, with sparkling fountains, add both to their elegance and comfort. The Zacatin, which, in the time of the Moors, was the main avenue of the great bazaar, still retains its ancient Asiatic character, as do also many other parts of the city; indeed Moorish arches, picturesque corridors, and galleries, attract attention in all directions, with here and there a ruined mosque, an ancient bath, or a pretty fountain.

The city contains several well-managed hospitals, especially one for insane persons, founded by Queen Isabella; a large theatre erected by the French, and that necessary appendage to all Spanish towns, a ring for bull fights.

The population of Granada, in the time of the Moors, was very great, being estimated, at the commencement of the fourteenth century, at no less than 200,000 souls; at a later period, it is said to have furnished 50,000 fighting men; it is now estimated at little more than 80,000, and, like most other Spanish towns, presents no little amount of beggary, idleness and immorality.

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Mr. BURFORD takes this public opportunity of thanking  
 RICHARD FORD, Esq. for his kind assistance as to  
 costumes, and other attention.



## EXPLANATION OF THE PLATE.

### No. 2.—*Convent de los Martires,*

Once a vast pile of buildings, now in ruins, having been destroyed by the mob during the revolution. It has a high tower or campanile, from which the view is fine. On the platform are some excavations of great antiquity, used by the Moors as granaries and prisons; some are now inhabited by gipsies.

### No. 3.—*Torre de los Infantes,*

The tower of the Princesses, so named, from the tradition of its having been the residence of the daughters of the Moorish kings. The interior is equal, in beauty of architecture and delicacy of ornament, to any part of the Alhambra. The central hall, with two lofty arches leading into a pretty gallery, is particularly elegant. Its highly elaborate ceiling, its marble fountain, and the various arabesques and rich stucco work of the small but well-proportioned chambers, all lead to the conclusion of its having been the luxurious abode of beauty. Washington Irving has here laid the scene of his interesting tale of the three pincesses—Zayda, Zorayda, and Zorayhada, who were here confined by their father. Two escaped from a window to the arms of their christian lovers, the third remained behind, languished, and died, and her spirit is still occasionally seen.

At no great distance, but buried amongst the luxuriant foliage, are the remains of the Torre de los Siete Suelos, or Seven Floors, one of those destroyed by the French. It was from a small door in the basement of this tower, that King Boabdil left the Alhambra on the day of the surrender, descending to the Xenil by the Puerta de los Molinos, to avoid the city, that he might not hear the imprecations heaped upon him, for not continuing an ineffectual resistance. The unfortunate monarch, with the melancholy caprice of a broken spirit, requested that no one might afterwards be permitted to pass through this gate—a request that, through the sympathy of Isabella, was complied with, and it was walled up, as it still remains. The tower, according to ancient legend and popular belief, is celebrated as the spot whence the mounted phantom (the Belludo) nightly starts on his mad career through the Zacatin street, pursued by the ghosts of his murdered sons in the forms of wild dogs.

### No. 5.—*Torre del Candil,*

An old tower in the pure Moorish style. It contains some delicate arches, and is richly ornamented, but in a very dilapidated state.

### No. 6.—*Ultimo suspiro del Moro,*

The little hill of Padul, about two leagues from the Alhambra, called "the last sigh of the Moor," for here Boabdil, surnamed El Zogaby the unfortunate, by the Moors, the last of their kings, tarried awhile on his journey into exile, and turned to take a farewell of the beautiful land, and the home he was quitting for ever. As he viewed for the last time the scene of his departed greatness, his heart swelled, and he burst into tears, when his affliction was further embittered by his mother Ayxa, who had in vain endeavoured to instil into him some of her own resolute spirit, exclaiming "you do well to weep as a woman, over that which you could not defend as a man." "Alas!" replied the unhappy exile, "when were woes ever equal to mine." When this anecdote was told to Charles V., he observed "she spake well, for a tomb in the Alhambra is better than a palace in the Alpuxarras."



No. 7.—*Alhendin*,

A powerful castle at the entrance to the Alpuxarras mountains; it was besieged by Boabdil for six days, and after a most gallant defence by its garrison, of 250 picked warriors of the Spanish army, was taken, and partially destroyed.

No. 8.—*Franciscan Convent*,

Erected by the Conde Tendilla, the first alcaide of the Alhambra. It was pillaged, desecrated and turned into a barrack for Polish lancers, by General Sebastiani. Here, under two Moorish arches, long rested the remains of Ferdinand and Isabella, until their sepulchre in the cathedral was prepared. Here also the body of Gonzalez de Cordova remained, until removed to San Jeronimo. The buildings are now used as a magazine. Near it stood the Grand Mosque, a sumptuous building, in a tolerable state of repair, until the time of the French, who entirely destroyed it.

No. 9.—*Torre de las Christianos Cautivos*.

This and the adjoining tower of Christianos Cautivos, in ruins, are of Moorish architecture, and present nearly the same features as the other towers. Near them is a small portal called Puerta del Hierro, by which it is said the Abencerages were admitted on the day of the massacre.

No. 10.—*Alhambra*.

The ancient fortress of the Alhambra, where the Moorish kings held dominion over their boasted terrestrial paradise, is situated on a steep narrow ridge or spur of the Sierra Nevada, called the Sierra del Sol, which, falling precipitately towards the north, terminates in a point, overhanging the city on the west, thus separating the narrow valley of the Darro from the wide plain of the Xenil. Fortifications bristling with square towers, following the sinuosities, dips, and curves of the cliffs, enclose a very considerable space, situated about 600 feet above the city, and the abrupt sides of the hill being covered by wood and verdure, intersected by numerous water courses, presents a picturesque and pleasing appearance. The space thus enclosed, besides the palaces of the Alhambra and Charles V., contains a large monastery, a good church, a village, and many irregular buildings, as well as an alameda, several gardens and corn fields. In the time of the Moors, it possessed, not only all that was secure in time of war—for it was capable of accommodating an army of many thousand men—but also all that was luxurious in time of peace; and after their expulsion it long continued a royal demesne, and was the occasional residence of the Castilian monarchs. Charles V. commenced a sumptuous palace, which was never finished; he also laid out the lower line of bastions as hanging gardens, embellishing them with many fountains, and a variety of sculpture, as they now remain.

Deserted by the court, the various dwellings by degrees became filled with a loose and lawless population—contrabandistas, who carried on a wide and daring course of smuggling, and thieves and rogues of all denominations; until, at last, the strong arm of the law was obliged to interfere, when the community was sifted, and many of the houses pulled down. During the time the French occupied Granada, a numerous force garrisoned the Alhambra, by whom the fortifications were placed in a state of repair, but at their departure they blew up several of the eight towers, and as many as thirty houses, since which the place has been scarcely tenable, and its military importance is at an end.

No. 14.—*The Vega*.

One of the most extensive and most beautiful plains in the world; it is situated



2,400 feet above the sea, and is more than thirty-seven leagues in circumference, the whole of which vast extent presents the most verdant, luxuriant and beautiful appearance. Placed in the midst of one of the most mountainous regions of Spain, it is so defended from the cold, that winter seldom has the power to interrupt vegetation, whilst the snow-clad summits spread a delicious coolness even in the hottest weather. It is watered by thousands of streams from the mountains, and is subjected to a perfect irrigation, at certain seasons, by a system introduced by the Moors. It is thus covered with perpetual verdure, and teems with corn, oil, wine, silk and fruit. It is indeed so wonderfully rich to the eye, that its prolific beauties can scarcely be exaggerated, even by the most florid strains of an Arabian poet; and it is not at all surprising that the Moors imagined that the paradise of their prophet was situated in that part of the heavens immediately over it.

The Vega was long celebrated as the arena of Christian and Moorish chivalry, where acts of personal valor have been performed, unexampled in history; every field has its battle, and every part may truly be said to have been fertilized by human blood. The vast sierras or chains of mountains around, which for a long time formed the barriers between Moslem Granada and the land of the Christians, appear in many parts totally devoid of shrub or tree, yet they contain in their rugged bosoms the most verdant and fertile valleys, where the desert and the garden strive for mastery, and where the very rock is, as it were, compelled to yield the fig and the orange, and to blossom with the myrtle and the rose. Ruins of Moorish towers and strongholds, perched like eagles' nests amongst the cliffs, carry the mind back to the long and fearful struggle for the conquest of this beautiful territory, through which runs the

### *River Xenil.*

A considerable stream, the Singilis of the Romans. It rises in the Sierra Nevada, and passes the city on its southern side by the fashionable promenade called El Salon. It then runs through the plain, towards the west, receiving many small streams in its course, and finally falls into the Guadalquivir, at Palma.

### *No. 15.—Santa Maria,*

The parish church of the Alhambra, a plain structure, presenting nothing remarkable, either externally or internally. During the occupation of the French it was gutted, and used as a powder magazine.

### *No. 16.—Torre del Pico,*

A Moorish postern gate, leading to the Generalife, called the iron gate. The gate has evidently been repaired, as the ornaments and machicolations are of the time of the Spanish sovereigns. The French intended to destroy this, as well as several other towers; and the holes in which the powder was placed for that purpose still remain, the procrastination of their agent, named Farses, having saved them. The tower is called the Woodpecker's Tower: near it are the remains of the stables of the Moorish guard.

### *No. 17.—Torre del Observatorio,*

So called from its open mirador, and also the Casa Sanchez, from the name of a peasant whose dwelling it was in 1831, is an exceedingly fine remnant of Moorish architecture, but is in a state of great decay. The remains of a small mosque are attached to it.

### *No. 18.—Palace of the Alhambra.*

The Alhambra, once one of the most voluptuous abodes of royalty on earth, is now a silent



lonely ruin, still singularly beautiful, even in its desolation and decay, and still an object of veneration, almost rivalling the Kabah of Mecca, with all true Moslem pilgrims. It was commenced by Ibnu-l-Ahmar, the first Moorish king, about the year 1248, was continued by his son, and finished by his grandson, in 1275. But the most important decorations and embellishments were added by Yusuf-Abu-l-hajaj, the seventh king.

After the expulsion of the Moors, Ferdinand and Isabella made it their residence for some time; and their daughter, the unfortunate Katherine of Arragon, who was born during the advance of the Spanish army against Granada in 1485, was, from her fourth year, almost entirely reared and educated here and amongst the charming bowers of the Generalife, until she left, in 1501, for England. "How often," says Miss Sinclair, "must she have remembered the glorious Alhambra, with its shades of pomegranate and myrtle, when drooping with ill health and unkind treatment, under the grey skies of the island to which she was transferred." Others of the Castilian sovereigns occasionally resided here, the last being Philip V. and his beautiful queen Elizabetta of Parma, for whose accommodation several new apartments were added, and the whole repaired, and in many parts re-decorated and irreparably injured, by being modernised and whitewashed by artists from Italy. After the departure of the court, the beautiful halls became desolate, the fountains ceased to play, and the gardens were destroyed. It then became a prison for debtors and convicts, and the residence of the poor and vicious, by whom it was much mutilated and disfigured.

During the time the French occupied Granada, the Alhambra was the head-quarters of General Sebastiani, and sustained still further injury. After their departure, the then governor Montilla appointed a peasant named Francisca de Molina, a native of the Alhambra, who has been immortalised by the pen of Washington Irving, as the Tia Antonia, to be the portress, who, together with her son and daughter, made money by showing the various buildings, and by accommodating and cooking for the many parties that pic-nic'd in the gardens; for which purpose she kept the whole clean and in repair. In 1827 a new governor was appointed, and the "*reyna coquina*," as she was called, was dismissed, and the palace was made a prison for galley slaves, the halls made storehouses, and the courts, cattle and poultry yards.

During the civil war everything royal was, of course, allowed to go to ruin; and it is really surprising, that after these countless outrages so much remains. Of late, the government have decided that the palace, although the work of the infidel, is worthy of preservation, and many judicious repairs have been made; it is therefore probable that this *chef-d'œuvre* of a people that are now no more, may yet remain for centuries, one of the most interesting objects to a traveller, that Europe contains. A few invalid soldiers are now the only garrison.

The Alhambra formerly consisted of two palaces—a summer and winter; but the latter was destroyed by Charles V. Externally there is but little promise of the magnificence that reigns within. It rests against the north wall of the fortress, and presents a vast mass of rough red buildings, the walls being composed of a ferruginous concrete of red clay, mortar and gravel, called *tapia*. The windows are of unequal sizes, irregularly placed, the balconies of rough materials, and the roofs are covered with modern red tiles.

The interior is the beau ideal of voluptuous elegance. The various courts present striking and peculiar features, and their fountains and gardens, surrounded by a gorgeous display of Moresco architecture, bespeak a fit residence for a powerful monarch and a luxurious court. The halls and chambers are all constructed for coolness, and in arrangement, harmony of design, and decoration, leave nothing to be desired; they are unique, and fully embody the visions of our youth, gleaned from the Arabian and other fairy tales. The peculiar lightness of the architecture, the graceful columns of white marble, with ornamental capitals of lotus leaves, interlaced in a thousand different shapes, the arcades of horse shoe arches, the beautiful tessellated pavements, the walls covered with mosaics of glazed porcelain called *azulejos*, the delicate fret-work, the novelty and variety of the numberless arabesques, intermixed with quotations



from the koran, and sentences and poems in praise of the Alhambra and its founders, the Arabic and Coptic letters of which, by the elegance and variety of their forms, lending themselves to all the caprices of the architect, contribute to the general harmony of the design; the laboured work of the ceilings, some of cedar wood, chiselled with the nicest art, and richly painted and gilt, others rising in small domes, ornamented with pendants like stalactites, glittering with gold and prismatic colours, in many parts as brilliant as they were in the time of Boabdil; all claim attention and excite admiration, awakening a thousand associations, real and imaginary, over which an additional charm has been thrown by the romantic and delightful tales of Washington Irving, peopling them with recollections interesting as human affections and human passions can make them. The whole is characterised by elegance rather than grandeur, bespeaking a delicate and refined taste, and a disposition to indolent enjoyment. The man who conceived it, and who thus realised his ideas, must have been young, rich and happy; he must have had the enthusiasm of a poet, and the power and magnificence of a king.

The entrance to the Alhambra cannot be seen in the present view; it is from the long steep street of Gomeles, through a massive gateway of Grecian architecture, built by Charles V., called the Granada gate, celebrated in history and song as the gate of pomegranates; this gives admission to the jurisdiction or quarter of the Alhambra. Hence diverge three paths—a broad walk between rows of trees, forming the Alameda; a second leading to the Vermilion towers, the most ancient portion of the fortress; and the third, ascending the hill beneath the thick shade of trees, conducts to the Gate of Justice, or Sublime Porte, so called because in the time of the Moors the king or kaid here dispensed justice, a custom common to oriental nations. It is a lofty square tower, forming a sort of barbican, through which the road passes. On the key-stone of the outer arch is represented a gigantic hand, said to be a symbol of the mahometan religion, the thumb representing the great doctrine of belief—the unity of God, and the fore-fingers the four practical precepts of the koran—prayer, almsgiving, fasting, and pilgrimage to Mecca. On the inner arch is a key, the symbol of knowledge. The gate was erected in 1348 by Yuzuff I. who, according to tradition, was a great magician, and who at the time laid the Alhambra under a potent spell, by which it has remained so many years in spite of storms and earthquakes, and will endure until the hand grasps the key, when the whole will crumble to pieces, and the treasures buried beneath be disclosed; and the Moors who are by thousands lying in a state of enchantment in the rocks around will rise and take possession of them. "Until that hand shall grasp that key," boasted the Moors in the days of their confidence and power, "the Christian dogs shall never be masters of the Alhambra."

The Gate of Justice opens into the Plaza de los Algibes, or cisterns, so called from two vast reservoirs for water cut in the rock beneath, and a well of great depth, furnishing the purest and coldest water. One of these cisterns is 102 feet in length, 56 in. width, and above 47 feet in depth, the arch being 17 feet below the surface of the court. So much is this water esteemed, that mules, asses, men and boys are engaged from sunrise until long after sunset in transporting it to the city below. One portion of this court is occupied by the long façade of the palace of Charles V.; on the opposite side are two large heavy structures called the towers of homage; and in another part, the gate and Torre del Vino, and a small obscure portal of Spanish construction, leading into the palace of the Alhambra.

### *Court of Alberca.*

The court of the fish pond, the principal court of the *casa real* of the Alhambra, is entered by a humble door, the fine gate which it formerly possessed having been destroyed by Charles V. The court is of an oblong form, decorated at each end by an arcade of elegant Moorish columns of white marble, supporting exquisitely-formed horseshoe arches of singular lightness, profusely covered with ornaments, and inscriptions in which the name of God the conqueror and Mahomet are frequently repeated. On



one side are the governor's apartments, a fine suite of rooms, occupied in 1831 by Mr. Ford, from which, however, every trace of Moorish ornament has been swept away. There is also a curious small apartment, in which are two ancient Moorish chests containing the archives of the Alhambra. In the centre of the court is a pool of water, 130 feet in length by 30 in breadth, stocked with gold fish, called "Al Berka," surrounded by a border of rose trees. The pavement of the rest of the court is much broken, the French having used it as a wood store, and many of the surrounding apartments, the abodes of beauty, were denuded, and made oil and provision stores by these invaders.

### *Court of Lions.*

This renowned and beautiful court, the most magnificent specimen of Moorish architecture in the world, whose exceeding beauty must surpass the most sanguine expectations, has suffered so little from the ravages of time, that it gives a most complete idea of what must have been the splendour of the palace when perfect; and it is really wonderful that the fairy-like traceries of the peristyles, and the fragile fret work of the walls, can have survived the wear and tear of centuries, the shocks of earthquakes, the violence of war, the tasteless repairs and whitewashings of the Spaniards, and the no less baneful pilferings of tasteless travellers. It is really almost sufficient to excuse the popular belief, that the whole is protected by some potent spell.

The court, which is entered from that of the Alberca by a noble archway, is 120 feet in length by 60 in breadth. It is entirely surrounded by a fairy-like arcade, of the most elegant construction, consisting of 128 slender columns of white marble, nine feet in height, irregularly arranged, single, double, and in clusters of four, with most admirable effect, which support lofty and graceful Arabian arches, of various widths, covered with exquisite work like embroidery, in the most florid and ornamental style; the side walls are covered with enamelled tiles, and the most intricate designs in stucco work, richly coloured and gilt, intermixed with many inscriptions, and the ceilings are small domes of pine wood, finely carved, and curiously crinated with small stalactite pendants. On each side the court is an elaborate and richly adorned portico of clustered columns, that on the southern side leading to the hall of the Abencerrages, that on the northern to the hall of the two sisters, which, together with a suite of rooms attached to it, evidently formed the Harem, or women's apartments; the whole of which are in a most perfect state, and exhibit in perfection the style, taste and voluptuous luxury of an oriental dwelling. The hall is about twenty-nine feet square, paved with marble, with a fountain in the centre, and has arched alcoves on two of its sides, with a gallery above the entrance, still retaining the latticed jalousies through which the dark-eyed beauties were wont to gaze unseen on the festivities in the hall beneath. The lower parts of the walls are encrusted with enamelled tiles or azulejos, and the upper with richly coloured stucco work. Fable nor romance could create anything more beautiful, all the varieties of form and colour to be found in other parts are here blended with the most happy effect; and on one small apartment looking into the little garden of Linderaxa, poetry and art have exhausted their efforts. The hall is named Sala de las dos Hermanas, or the two sisters, from two slabs of Macael marble in the floor, each 15 feet by 7½, without flaw or stain, and of a pure white colour.

On the eastern side of the Court of Lions is the Sala de la Justicia, three contiguous apartments opening into each other, all most profusely ornamented, from the pavement to the pine-apple-shaped cupolas that compose the roof, with Arabesques and delicate pencillings resembling point lace. These rooms are named the hall of Justice, from three curious paintings on leather, embedded in the stucco work, one representing ten Moors in splendid dresses and turbans, sitting in council, the other two representing quaint hunting scenes. In the farther saloon, the pompous ceremonial of High Mass was performed and Te Deum sang, in the presence of Ferdinand and Isabella and the Court, on their taking possession of the Alhambra.



A small private Mosque stands in one corner of the court, in which was interred the remains of Ishmael-ben Faraday, the fifth King of Granada, and one of the most enterprising of its monarchs, whose voluptuous excesses led to his assassination in 1322.

The Court of Lions was formerly paved with blue and white marble, but was converted by the French into a flower garden or *Guinguette*. In the centre stands the fountain so celebrated in song and story. It consists of a massive vase of alabaster, reposing on the backs of twelve nondescript animals. The law of Mahomet expressly forbids the representation of anything in Heaven above, or on the earth beneath, having breath; and certainly the artist has laboured to produce animals, such as never were seen, at least on earth; however, one of the inscriptions sets the matter right by informing us—"Oh thou that beholdest these lions, breath alone is wanting to enable them to show their fury." A second and smaller basin rises from the centre of the first.

### *Hall of the Abencerrages.*

The Sala de los Abencerrages is a handsome hall with a magnificent roof, the whole beautifully decorated. It derives its name from one of the most powerful of the old Moorish families, the greater part of whom were here, according to history or fable, treacherously murdered. In the year 1491, when Abu-l-Hassan was on the throne, the powerful families of the Gomeles and Zegrís conspired to ruin the Abencerrages, who had espoused the cause of the unfortunate Queen Ayxa; to effect this, they invented a tale fixing dishonour on the queen, and connecting it with Abu Hamet, the chief of the family. The king, in his rage, resolved to extirpate the tribe; he sent for them to the palace, and one by one as they arrived had them beheaded at the marble fountain in this hall. Thirty-six fell victims, when the remainder having received warning from a page who escaped, raised their friends, and pushed the king so closely, that he was compelled to take refuge in a mosque until he could make terms. The marble pavement certainly has some suspicious looking stains, which by the credulous are believed to be the marks of blood; whether such be the case or not, every one that sees them, feels that the associations they recall, add in no small degree to the interest of the place.

### *No. 19.—Palace of Charles V.*

This stately pile, commenced by Spain's mighty monarch Charles V., and intended in magnificence to eclipse the residence of the Moslem kings, was never finished; the caprice of Charles, or some shocks of earthquakes, occasioned doubtless by some Moorish spells, having led to its abandonment. It now stands, a monument of royal extravagance, fast hastening to decay, and will most likely fall much sooner than the light Mahomedan structures that surround it.

The palace occupies the site of the beautiful winter palace of the Moorish sovereigns, which was destroyed for the purpose. It forms a quadrangle, 220 feet each way, and has fine entrances on three of its sides, that which abuts on the Alhambra being without. The whole is of yellow freestone, in a Græco Romano style, and is thought to have been the earliest specimen of the kind in Spain. The lower floor is of the Tuscan order, on a rustic basement—the upper is Ionic: the whole is sixty-two feet in height. The entrances are very grand, being of white marble, with double tiers of columns, the pedestals of which, carved in bold relief, represent the various battles of Charles. Over the doors are angels, and ovals sculptured by Pedro Machuca, representing warriors on horseback, and combats with wild animals. The windows are heavy, and much too elaborately ornamented. In the centre is a vast circular court or arena, 144 feet in diameter, encircled by a double colonnade 19 feet wide, the lower Doric, the upper Ionic, without arches. The pillars, 32 in number, are of a species of jasper, each of a single stone. The upper part is covered by a plain roof of tiles, and very few of the chambers are in an entire state. This palace was offered to the Duke of Wellington, but declined.

### No. 20.—*Torre de la Vela.*

The tower of the watch, or bell, occupies the extreme point of rock looking down upon the city. In the bellfry is a large bell, the silvery tones of which may be heard at a distance of thirty miles; it is still rung, as in the time of the Moors, to regulate the opening of the flood gates and sluices, for the irrigation of the vega. A marble slab records that on the 2nd day of January, 1492, of the Christian era, and 777 of Arab denomination, the city surrendered to their Catholic majesties, and that the royal standard, and the two sacred banners, were hoisted on this tower.

### No. 21.—*Cathedral,*

A vast building, from the designs of Diego de Siloe, in a mixed transition style, the pillars and ornamental carvings being Grecian, the forms more or less gothic. The exterior is in the worst taste, and one tower still wants a story. The interior, from its great size and admirable proportions, is impressive, in spite of its many defects. The nave has a groined roof, in the pointed style, and there are two aisles on each side, formed by clusters of Corinthian columns. The east end is circular, and the high altar is isolated; the admirable cimborio or dome rises above it to the height of 220 feet, and is decorated in white and gold. The chapels are numerous, and contain a profusion of carving, gilding, and stained glass, and a few good paintings. The Capilla Real forms part of the cathedral; it contains the tombs of Ferdinand and the noble-minded Isabella, whose dying wish was that she should be buried in Granada, which she poetically described as the "brightest jewel in her crown." The tomb is of delicate alabaster, surmounted by full lengths of the sovereigns in their robes, the whole elaborately carved. The bodies are in the vaults beneath, as well as those of Philip the handsome and Joanna of Castile, to whom there is also a monument.

The cathedral stands near the ancient square of the Bivarrambla, famed as the arena for the tournaments, sports and pastimes of the Moors, and, in later days, for the auto-da-fés of the inquisition.

### No. 22.—*Tower of Comares.*

So named after its Arabian architect, and famed for many a romantic legend and dark event, rises from the court of Alberca, in massive strength, to the height of 142 feet, overhanging the steep hill that descends abruptly from its base to the river Darro. The lower part is occupied by a hall of noble dimensions and great beauty of ornament, which was the great chamber of audience to foreign Ambassadors. It was called the Hall of Ambassadors, and the Golden Hall, and was considered the pride of the Alhambra. It receives light from three windows in each of three of its sides, the fourth being the entrance; the embrasures of which, from the walls being more than ten feet in thickness, resemble small rooms, and their decorations, in the richest style of Arabic art, almost baffle description. The centre window opposite the entrance, in which stood the throne, projects considerably over the Darro, and afforded every facility for disposing of, after the Moorish fashion, the unfortunate favourites imprisoned in the dungeons below, or of any whose journey to Paradise required hastening. Beneath the hall are two vaulted rooms, said to have been the prison of Ayxa la Horra, the Queen of Abu-l-Hassam, and her son Boabdil; from one of the windows of which the unfortunate prince was lowered by means of the scarfs of his mother and her attendants, and escaped to the hills.

### No. 23.—*Tocador de la Reyna.*

The toilet of the queen was originally an open mirador on the summit of a high tower or buttress extending beyond the walls, whence the Moorish beauties enjoyed the beauties of the surrounding scenery. It was partly enclosed, and formed into a



boudoir for the fair Queen Elizabetha of Parma, with whose apartments it communicated. It is about nine feet square, painted by Julio and Alessandro, pupils of Giovanni da Udino, in the style of the loggia of Raphael at Rome, who first introduced fresco painting into Spain, in the reign of Charles V. In one corner of the beautiful Azulejos pavement is a square stone full of holes, through which the smoke of perfumes burnt in the room beneath ascended.

The Tocador communicates by a heavy gallery with the tower of Comares, from which a flight of steps conducts to the little isolated garden of Linderaxa, a retired and beautiful spot, in which are some fine apartments built by Charles V. and occupied by Elizabetha of Parma, which became the residence of Washington Irving during his stay in the Alhambra. It also communicates with the court of the baths, round which are a series of saloons for bathing, reclining, &c., all more or less ornamented with mosaics, marbles, and stucco work, and fitted with oriental luxury.

#### 24.—*The Generalife Palace.*

Al-Jennatu-l-Arif, the garden of the architect, or house of love and pleasure, a name most appropriately given to this charming edifice, is situated on a high hill, divided from the Alhambra by a deep and romantic ravine, and is a most picturesque and luxurious retreat. It is said to have been erected in 1320 by Isma'il-Ibn-Faraj, who here gave himself up to the enjoyments of music and his harem. The palace, of which only the back is seen, presents a long gallery of two stories, with open arches, having in the centre a small chapel dedicated to the virgin; at the northern end the building rises much higher, and is crowned by an open mirador. The interior is small, but well arranged for oriental comfort, and is most beautifully fitted in the same style as the Alhambra, with slender columns of marble, delicate arches, inlaid roofs, ornamental arabesques and numerous inscriptions. In one of the apartments called the hall of portraits, are portraits of Ferdinand and Isabella, Philip I. and his queen, Juana, Gonzalez de Cordova, &c. The gardens, laid out in somewhat of a Chinese style, are extensive and romantic, and abound in little lakes and fountains. Oranges, pomegranates, grapes, and many fine fruits and flowers of the east are produced in great luxuriance; the inner garden especially, is a perfect gem of floral beauty, such as Hafiz himself might have sung. The palace now belongs to the Marquis of Campoteja, who resides at Genoa.

#### No. 25.—*Cypresses in the gardens of the Generalife.*

There are many very ancient cypresses in these gardens; the largest of those seen, a noble and aged tree, has gained a peculiar celebrity, from being pointed out to the credulous as the trysting place of Queen Ayxa and Abu-l-Hamet the Abencerrage.

#### No. 26.—*Convent of San Jeronimo,*

A large pile of building, now used as cavalry barracks. The church, commenced by Ferdinand and Isabella in 1496, from the designs of Diego de Siloe, is large and handsome, and the majestic nave is in a bold style. The walls and ceiling are covered with good frescoes, and there is a magnificent tomb to the memory of the hero Gonzalez, who, together with his wife, are represented the size of life thereon. At the back of the tomb is a painting representing the Pope giving Gonzalez a sword, originally the actual sword worn by the hero; but this having been carried away by the French, and not having found its way back again, a painted one is substituted. This church is said to stand on the ruins of one erected in the first century, by San Cicilio, one of the seven apostles ordained by Peter and Paul. It was very much injured by the earthquake of 1804.

#### No. 27.—*Pass of Loja.*

Loja, is a small town of 13,000 inhabitants, 28 miles from Granada; the castle

stands on a rock, in the middle of the town. The pass is called the Key to Granada, and consequently was the scene of many fierce encounters between the Moors and the Christians. Ferdinand besieged it in 1486, and took it after 34 days, principally by the aid of the English archers, under Lord Rivers, who was himself severely wounded. Gonzalez de Cordova retired here when he fell into disgrace, but died in Granada in 1515.

#### No. 28.—*Santa Fé.*

The stone and mortar camp of Isabella, the Catholic, to whom alone the proud Castillians would acknowledge fealty. The Spanish camp having been accidentally destroyed by fire, to guard against a similar disaster, and to provide winter quarters for the troops, it was resolved to erect a town of substantial edifices; the soldiers therefore became artisans, and in less than three months this great work was accomplished, a terrible evidence to the Moors that the queen never meant to leave the plain until the city was taken. The town consists of two long streets, crossing each other in the centre, and having four stately portals, the houses, stabling for 1000 horses, and the wall of enclosure being all of stone. It was named Santa Fé by Isabella, in token of the steadfast trust manifested by her people throughout the war, in divine providence. The place is now in a very ruinous state, having been much injured by an earthquake in 1807, and is devoid of interest, save of an historical nature. Here it was that Columbus, after his recall, formed the treaty with Isabella, which resulted in adding a new world to the territory of Castile.

#### No. 31.—*San Nicholas,*

A church in the Albaycin, remarkable only for the very fine view obtained from it. It contains a few pictures, one of which records a curious fact. Some few years back, some thieves having broken into the church, the saint in person, as represented, with his staff, soon drove them out again.

#### No. 34.—*Soto de Roma,*

The Wood of Pomegranates, a rich plain of considerable extent, watered by the Xenil, about three leagues from Granada. It was formerly an appanage of the kings of Granada, and has latterly, as then, been bestowed on favourites. Charles III. gave it to his minister, Richard Wall; Charles IV. to his minion, Godoy; the Cortes and Ferdinand VII. to the Duke of Wellington, to whom it still belongs. It was then estimated at £5000 per annum, but afterwards declined in value, like other property, from the unsettled state of the kingdom. There is a large old mansion, but it is little worth seeing. Above this, is

#### *Sierra Elvira,*

Or Sierra de los Infantes, a mountain so named from the death of two princes of Castile, Pedro and Juan, who perished here through excess of heat and thirst, in a battle against the Moors, in 1319, when the immense army of the Spaniards was defeated by 5000 Moorish cavalry. The body of Don Pedro was flayed, and the stuffed skin placed over the Gate of Elvira.

#### No. 35.—*Moclin Pass,*

One of the principal passes into the Vega, and the scene of many fierce encounters between the Moors and Christians. The fortress called "the shield of Granada" is very strong. The Count de Cabra, in an attempt to surprise El Zagal, the Moorish monarch in it, was defeated, with immense loss. Ferdinand in person afterwards took it.



No. 36.—*Hermitage of San Sebastian,*

A small Moorish mosque on the banks of the Xenil, now converted into a chapel. A tablet on the wall relates, that here Boabdil delivered up the keys of Granada to the Castillian Sovereigns.

No. 37.—*San Salvador,*

Curious only from having been a Moorish mosque.

No. 39.—*Pass of Jaen.*

Jaen is a province of the eastern part of Andalusia. It was a small independent state in the time of the Moors, and the sovereigns of Spain still take the title of King of Jaen. The capital stands in the mountain gorge, approaching the Vega. It was sacked by the French in 1808. The wild and beautiful pass, the scene of many a struggle in the time of the Moors, has been recently much improved, by a new road tunnelled through the rocks.

No. 43.—*Monastery of the Cartuja.*

The monastery of the Carthusians was formerly one of the richest and most splendid of the kind in Spain. Since the suppression of religious houses, it has been robbed of its riches; but it is, even in its decay, one of the most interesting objects in Granada. It stands near the celebrated gate of Elvira, through which so many gallant knights sallied forth in Moorish days, to seek a glory or death, in combat with the equally chivalrous Christians. The terrace in front of the chapel commands a fine view of the richest part of the Vega, and the gorge of Moclin. The façade is very plain, the only ornament being a good statue of San Bruno over the door. The interior is a single nave presenting one mass of carving, gilding, costly ornaments, rich marbles, and indifferent pictures. The doors of the sacristy, a beautiful saloon, and the armoires for the priest's vestments, are wrought with mosaics of mother-o'-pearl, ivory, ebony and tortoiseshell. The sanctuary was once decorated with pillars of silver, but they disappeared when the French turned the chapel into a magazine, as did also some of the finest pictures. In a corridor is a series of revolting paintings, by Cotan, representing the martyrdom of the Carthusians, by order of Henry VIII.

No. 44.—*The Albaycin,*

A hill forming one of the quarters of the city; it presents many Moorish remains, which resemble in part those of the fortress of Alcazaba. It is encircled by its own walls, and being fortified, was the scene of many of the ferocious civil struggles, especially between Boabdil and his father, and uncle. In caves hollowed on its sides, reside a numerous stationary colony of Gipsies, by some supposed to be a remnant of the Moors; they live by tinkering, horse dealing, and stealing; the doors and the smoke issuing from holes in the earth, alone indicate their dwellings.

No. 45.—*River Darro,*

The Salon of the Romans. A mountain torrent, so called from Hadar "rapidity". In old times it is said to have yielded gold, from which, some fancy its name to have been derived—"Da Oro." The Darro rises in the Sierra Nevada, passes at the bases of the hills of the Alhambra and Generalife, runs through the very centre of the city, when, making a sudden turn to the south, it loses itself in the Xenil.

No. 46.—*Silla del Moro,*

The chair of the Moor, so called from the fine and extensive view it commands, in

which indeed even a king might delight. There are some decayed ruins of tapia work on the summit, and the remains of the Spanish chapel of Santa Elena, destroyed by the French. The ascent from the gardens of the Generalife is short, but steep. Here it is said Boabdil frequently retired alone, to watch the progress of the operations against the city, and sigh mournfully over his approaching ruin.

#### No. 48.—*Sierra Nevada.*

This fine chain of mountains dominates the whole of Andalusia, rising in some parts to the height of nearly 13,000 feet; the two highest peaks seen from Granada are the cerros de Mulhahacen, so named after Boabdil's father, 11,658 feet, and el Picacho de la Veleta, or the watch point, 11,382 feet. The Nevada is the pride of Granada, the source of her cooling breezes, the aerial treasury of her snow, the spring of her perennial streams, thus producing the fresh vegetation and temperate air of a northern climate, under the almost tropical heat of a cloudless summer sky; here therefore almost every production of nature is found, from the hardiest lichen to the rarest fruit of the east.

#### No. 51.—*Zubia,*

A small village to which Queen Isabella came during the investment of Granada, to have a near view of the city and the Alhambra. Being attended by a court retinue, the Moors conceiving it to be one of the challenges frequently given during the war, made a sally, and for some time the queen was in a position of much danger. The farm-house, from the mirador of which she viewed the city, and the battle her imprudence had caused, still remains, as well as the small convent she erected to the virgin, in gratitude for her escape.



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“ Among the most prominent contributions were those of CLARK AND CO., of the Strand, who exhibited all the varieties of Diamond, Pearl, Star, and other prettily-named Lamps; and also some large and rich-looking articles in coloured glass. An enormous white Globe Lamp, with massy metal supporters, three lambs in silver at three corners of the base, excited much admiration, and perhaps, on the whole, CLARK AND CO.'S display, as embracing almost every invention, was the most in conformity with the spirit of the Exhibition.”

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**CLARK'S PATENT DIAMOND LAMP** is the best for general use. It is the most simple, and the most economical of all. This is not asserting more than its merits justify. No cleaning required for years. Can be had at all prices, and for every use. Any person's Table or Hanging Lamps can be altered to the Diamond principle. *Notice to the Public*;—Most of the Lampists and Ironmongers throughout the Kingdom are selling a lamp named the Diamond Carcel Lamp;—every one of these Lamps, from their mechanical arrangement, are defective;—the Diamond Lamp obviates these errors, and affords to the public unusual satisfaction. The Diamond Lamp must bear a label with the words “PATENT DIAMOND OIL LIGHT,” in bold letters; and the words “CLARK'S PATENT” in the garter of the coat of arms; thus the public can know the Lamp. All not bearing this label are spurious imitations.

**CLARK'S PATENT VERTICAL OIL LAMP** unquestionably excels the French Moderator Lamps in every respect, and every other lamp constructed with machinery,—not excepting the Famous Carcel Lamp of France. It is perfectly shadowless. No cotton-stick is necessary to trim this Lamp. From the simplicity of its mechanical arrangement it affords continued satisfaction. Surely this is a lamp which has long been desired by the Public. It can be obtained of the Metropolitan Light Company. These Lamps are made of various heights, and in plain or elegant patterns.

**CLARK'S ROYAL WAX CANDLES**, only 11½d. per lb. These Candles are of a very superior manufacture. No other Imitation Wax Candles bear any comparison to them; they burn as well as Wax, and must supersede all common Composition Candles.

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Next house to the Electric Telegraph Company, and near the Electric Clock, which will henceforth be THE TIME OF LONDON.

Carriages are recommended to set down in Adelaide Street, that Customers may avoid the inconvenience arising from the pressure of business at the Strand entrance.

**RICHARD CLARK, Resident Manager.**



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
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